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AUTHOR Nebb, Grace D.
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ABSTRACT

Addressing the problem of low music skills and lack of motivation to participate in music programs in elementary and junior high schools, a study examined a daily after-school practicum in which music skills, composition, and performance were practiced. Twenty sixth-grade students participated in 72 40-minute after-school sessions, meeting twice a week for 36 weeks under the supervision of a music teacher. Using the ukulele as a performing and composing medium, students were taught the mechanics of the instrument, as well as four areas of musical development: theory, rhythmic and melodic dictation, sightreading, and composition. The first 18 weeks focused on elementary theory and performance skills. Evening workshops, in which students demonstrated their developing performance skills, were offered to parents of participating students. In the 28th week, students began composing simple melodies, culminating in a book of original songs written by the students. Results of student pre- and post-surveys indicated an improvement in understanding music education, and a development in students' musical ability and enjoyment. Students also improved their total music skills test scores by at least five percent in the four areas of musical development. Pre- and post-questionnaires, sent to parents of participating students before and after the practicum implementation, indicated an increased awareness and understanding of the music program. (Six tables are included, and students' pre- and post-survery, pre- and post-survey test, parents' pre- and post-questionnaire, book of songs, implementation calendar, and 18 references are included.) (MM)

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Improving Sixth Graders' Basic Music Skills and Developing Compositional Skills through the Use of the Ukulele

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NOVA UNIVERSITY

Improving Sixth Graders' Basic Music Skills and Developing Compositional Skills Through the Use of the Ukulele

by

Grace D. Nebb

Cluster 18

A Practicum II Report Presented to the Ed. D. Program
in Early and Middle Childhood
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

NOVA UNIVERSITY

1988

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PRACTICUM APPROVAL SHEET

This practicum took place as described.

Verifier: Marie Singer
Marie Singer

Music Teacher
Title

Ben Sheppard Elem.
Address

9/20/87
Date

This practicum report was submitted by Grace D. Nebb under the direction of the adviser listed below. It was submitted to the Ed. D. Program in Early and Middle Childhood and approved in partial fulfillment of the requirements for the degree of Doctor of Education at Nova University.

5-6-88
Date of Final Approval of Report

E Riley Holman
E. Riley Holman, Ed.D.
Advisor

ABSTRACT

Improving Sixth Graders' Basic Music Skills and Developing Compositional Skills Through the Use of the Ukulele. Nebb, Grace D., 1988: Practicum Report, NOVA University Ed. D. Program in Early and Middle Childhood. Descriptors: Elementary School Music Education/ Creativity/Composition Skills/String Instruments/Music Theory/After-School Music Programs.

This practicum addressed the problem of low music skills and lack of motivation to participate in music programs in elementary and junior high schools. The daily half-hour regular music class was not sufficient to teach the necessary music skills to develop compositional techniques. The lack of parental awareness and participation aggravated this program. Music education was seen as a frill and was not given the importance it deserved.

The writer's goals were: (1) to develop motivation and participation among the sixth-grade students concerning the music program; (2) to develop an understanding of the basic theoretical skills, sightreading and melodic and rhythmic dictation; (3) to develop compositional skills; and (4) to develop parental understanding and awareness concerning the music programs in elementary and junior high schools. In addressing these goals, the writer implemented a daily after-school program in which music skills, composition and performance were practiced. Musical performances were a major part of the program. This increased the motivation and enthusiasm of the students because they were able to select and compose the songs to be performed. A workshop was offered to the parents in which a better understanding of the music program was achieved.

All 20 students who participated achieved the writer's school goals of mastering the basic theoretical skills, and original compositions were written and compiled into a book by the writer. Parental awareness was gained improving the students' motivation and desire to succeed.

CHAPTER I

INTRODUCTION

Background Information

The writer's school was established in 1986. It is located on an 11-acre site in a southern city. It is part of a school district that consists of 28 community schools and 14 exceptional student centers in the area of elementary education.

The school where the practicum was implemented serves children in kindergarten to sixth grade. Eight hundred students were enrolled; 3% were white non-Hispanic, 2% were black non-Hispanic, 94% were Hispanic, and 1% was Asian/American Indian. The percentage of students with limited English proficiency was 25. Basic education was given to 770 students, exceptional education classes to 30, and 54 students were enrolled in compensatory education courses. Of a total of 97 students in the sixth-grade level, 5 were white non-Hispanic, 2 were black non-Hispanic, 3 were Asian, and 87 were Hispanic.

Fifty-two percent of the total population came from a low socioeconomic environment and were receiving free or reduced lunch. The remaining students came from middle class families.

The school's staff was composed of a principal, an assistant principal, a full-time counselor, two exceptional education teachers, two secretaries, five custodians, and 27 regular classroom teachers (5 males and 22 females). The total full-time staff consisted of 30 persons and their ethnic compositions was based on the school board quota for allocation of personnel which was 25% black, 25% Hispanic, and 50% white.

The writer's school had one full-time music teacher who served approximately 700 students in the second through sixth grades. Music classes were held in a music room equipped with a piano, 40 melody bells, a good variety of rhythm instruments, music books, one record player, one tape recorder, music stands, and 40 baritone ukuleles. The classes were given twice a week for a period of 30 minutes each. At the beginning of the writer's implementation period, there was no after-school music clubs or music interest groups available to the students.

Community Information

The population of the community was predominantly Hispanic, 90% percent; 6% were white; 2% were black; and 2% were Asian/American Indian.

Residents in this community ranged from middle to low socioeconomic status. Housing consisted mostly of condominiums, townhouses, and a few single family homes.

The Writer

The writer was a sixth-grade teacher who has taught in the state of Florida for 13 years. Eight of those years were spent teaching music; one year in a third grade class and the remaining years in the sixth grade. She was also an adjunct professor at a college, teaching undergraduate courses in elementary education, including music in the elementary schools. Prior experience included acting as a consultant for a university in Florida teaching creative movement using the Orff and Kodaly method. She also served as a consultant during music workshops offered by the Music Supervision Department, and taught guitar courses at the university level.

The writer was a member of a panel of master teachers who met at the National Clearinghouse for Bilingual Education in Washington, D.C. to develop a book consisting of promising practices geared to assist the English as a Second Language (ESL) teacher.

The writer is certified in elementary education and in school administration and supervision and has a master's degree in music education.

CHAPTER II

STUDY OF THE PROBLEM

Problem Statement

The sixth-grade students at the writer's school were lacking in basic music skills and motivation needed to excel in their regular music program. This lack of motivation resulted in low enrollment in music classes at the junior high level after the students graduated from the elementary level. A general lack of information from the parents concerning the music program added to this problem since the parents did not encourage their children to enroll in music courses at the junior high level.

On the positive side, the faculty and administration at the writer's school needed parental participation to involve the community in the total school program. Musical programs are the ideal way to draw the community into the school. Through these performances, the school acquires a positive view from parents, as well as from leaders in the community.

Briefly stated, the problem was that students at the sixth-grade level were lacking basic music skills and motivation to continue their musical studies at the junior high level. The lack of parental awareness and

involvement also discouraged these students to select music courses as their elective subjects in junior high.

Evidence of the Problem

Evidence of the problem concerning the low enrollment in the elective music classes at the junior high level was presented through an interview conducted by the writer. Two junior high music teachers, two elementary music teachers, and one area music supervisor took part in this interview. From the input of the interview, the writer concluded that all teachers agreed on the following:

1. Parents were not aware of the importance of the music program.
2. There was lack of encouragement from parents for their children to enroll in the elective music classes at the junior high level.
3. Music objectives needed revision.
4. Innovative and creative music activities were needed to develop motivation and interest.
5. There was not enough money allocated to hire adequate personnel to emphasize individuality among the students at the elementary level.

A survey was conducted among the students concerning feelings and attitudes toward the basic

program (see Appendix A). In addition, a pretest, formulated by the writer, was administered at the beginning of the implementation period to detect weaknesses in the basic music skills (see Appendix B). Finally, a questionnaire was sent home to the parents to learn about their views and concerns about music education (see Appendix C).

Causes of the Problem

The main causes of the low enrollment in the elective music classes at the junior high level were the lack of basic music skills and motivation among the students. The regular music teacher lacked the time needed to develop these important skills and, at the same time, keep the motivation and interest high.

The writer's school had a large percentage of Hispanic students. A great majority of the students' families did not understand the importance of the music curriculum. This caused the lack of encouragement given to the students to enroll in music classes at the junior high level.

Music education was viewed by many, including classroom teachers, as a frill in education. This erroneous view reflected on the children who, in turn,

saw these classes as a type of "break" from the daily routine, and did not put forth their maximum effort, concentration, and participation.

Review of the Literature

Giles (1982) described how to use ensembles of recorders and other folk instruments in elementary school music classes. The importance of improvisation and aural training in mixed ensembles was stressed.

The Orff-Schulwerk approach was described by Banks (1982). The objective was to awaken aesthetic responsiveness. Learning activities were designed to highten sensory awareness, provide genuine aesthetic experiences, promote musical skill development, and stimulate conceptual learning and improvisation.

An article by Beachy (1977) described an introductory music program in which all students were given the opportunity to learn about a variety of musical instruments by actually playing them. Experimentation and creativity were the major factors that made this program successful.

Gillett (1972) presented Hawaiian music in the elementary music curriculum. Hawaiian music developed from the simple chant and accompanying hula to choral singing and the use of the guitar and the ukulele. The

article also presented a compositional and choreographic analysis of Hawaiian music.

A research study by Ramsey (1984) showed how learning related to music is considered a developmental process. A collection of five articles on music education for young learners was presented. The first article considered music in terms of the educational process and the nature of art. The importance of musical concepts and structures to understanding music was emphasized, as was the role of music in the development of the child's discriminatory skills and value constructs.

The second article (Ramsey, 1984) examined music activities for the very young: group music activity, exploratory play, sound study, and song making. Guidelines were provided for the classroom teacher. The third article discussed the role of music programs and instrumental music in the middle school curriculum. The pervasiveness of music in everyday life, home, school, church, and public places was examined in the fourth article. The student as a consumer of music and the role of the informed teacher in directing students toward quality music was outlined. The final article described music experiences in the lives of children around the world.

Sweet (1980) described an intermediate level general music unit. It provided introductory lessons for the autoharp, guitar, and recorder. In the autoharp unit, chording was approached by first using a one-chord song and proceeding to three-chord songs. The guitar unit introduced chord symbols and tablatures and helped students gain familiarity with the parts of the instrument, differences in strings, and strumming techniques.

The University of California's Center for the Study of Evaluation (1970) explained its collection of 97 instructional objectives which reflect major concepts, fundamentals, and applications in music appreciation at kindergarten through sixth-grade levels. The objectives were organized into the following categories: melody, harmony, musical form, musical sound, musical style, rhythm performance skills, and band instruments. The arrangement in each category was in ascending grade level.

The Illinois State Office of Education (1975) presented a comprehensive guide with an overview of contemporary and innovative methods and approaches to the teaching and learning of music. The guide is organized to provide the administrator, music

specialist, and classroom teacher with a comprehensive resource of detailed information concerning recent curriculum designs, special curricular areas, and current materials in music. Behavioral objectives were presented for childhood - preschool, primary, and intermediate levels of music education. Methods and teaching strategies based on Orff, Kodaly, and the Manhantanville Music Curriculum Program were suggested as means for achieving the objectives at the different levels.

A guide presented by Smith (1973) was designed to serve as a point of departure for classroom teachers and music teacher specialists as they planned for the musical growth of fifth and sixth graders. The guide was also intended to be a source for materials. Topics covered in the document included harmony, songs for special days and seasons, rhythmic movement, listening to music, playing instruments, reading music, form, and expressive quality. The songs and recordings listed were used throughout the year, emphasizing one facet of the musical content at one time and dealing with other facets at other times.

The Music Educators National Conference (1966) presented three pilot projects that were conducted

in Baltimore, Maryland, San Diego, California, and Farmingdale, New York with elementary and junior high school students. The projects in Baltimore and San Diego provided in-service seminars for music teachers along with pilot classes in different types of schools. Objectives of these two projects were presentations of contemporary music to children through suitable approaches, experimentation with creative music experiences for children, identification of contemporary music appropriate at several grade levels, provision through contemporary music of new means of creative experiences, and in-service education for teachers.

The pilot project in Farmingdale (MENC, 1966) was designed to demonstrate two types of creative techniques: experimental techniques in music composition using 20th century idioms and the development of musical resources through analysis, singing, improvisation, and composition. The interest and motivation which resulted on the part of the teachers and pupils were viewed as supporting the premise that children are receptive to contemporary music and are capable of employing contemporary techniques in creative activities.

The review of the literature showed that it is of great advantage to provide students with innovative and creative music activities to prevent boredom and develop enthusiasm and interest in music education. This review provided the writer an opportunity to clarify, understand, and see through a different perspective, the existing problems concerning the area of music education.

CHAPTER III

ANTICIPATED OUTCOMES AND EVALUATION INSTRUMENTS

Statement of General Goals

The goals of the writer's practicum were:

1. to develop after-school music lessons for sixth-grade students;

2. to teach basic music skills, including theory, sightreading, and melodic and rhythmic dictation through the use of the ukulele;

3. to develop compositional skills;

4. to develop parental awareness and participation.

Behavioral Expectations

The following behaviors were expected:

1. Each participating student would demonstrate the ability and enjoyment in playing the ukulele.

2. Each participating student would develop an understanding of the basic theoretical skills, sightreading, and melodic and rhythmic dictation.

4. The parents of the participating students would develop an understanting of the music curriculum at the elementary and junior high levels.

Standards of Performance

The following standards of performance were expected:

1. Ninety percent of the participating students would demonstrate proficiency and enjoyment when playing the ukulele as determined by the writer's survey.

2. Eighty percent of the participating students would master the basic theoretical skills as measured by the pre and posttest.

3. Eighty percent of the participating students would compose an original song using the ukulele as evidenced by a book of original songs written by the students.

4. Ninety percent of the parents would demonstrate an interest and become involved with the music curriculum as determined by a questionnaire.

Evaluation Instruments

The following evaluation instruments were used in this practicum:

1. A survey would be administered to the participating sixth-grade students before and after the implementation of this practicum, to contrast feelings

and attitudes concerning the music program (see Appendix A).

2. A pre and posttest constructed by the writer would be used. Basic music skills such as elementary theory, rhythmic and melodic dictation, and reading notation would be covered (see Appendix B).

3. A questionnaire (see Appendix C), geared to involve the parents with the music program, would be administered to the parents of the participating students before and after implementation. A night workshop would be presented to interested parents in which information concerning the music curriculum, careers in music, and "hands on" musical activities would be included.

4. A book consisting of 10 original songs was to be written by the students and compiled by the writer. This book was to be used to evaluate the students' compositional skills which was the writer's third objective (see Appendix D).

5. A videotape of the after-school music lessons and performances was to be used as an evaluation instrument.

These evaluation instruments were to be developed by the writer to meet the specific objectives established for this practicum.

Description of Plans for Analyzing Results

A table would be used to compare students' feelings and attitudes concerning the music program before and after the implementation period.

The results of the pre and posttest scores would be presented in table form. This table was to include the students' number, the four categories being tested, and would show a comparison between the percentage of increase or decrease before and after the implementation of this practicum.

The book of students' original songs was to be included in Appendix D.

The results of the parents' pre and posttest questionnaire would measure the writer's last objective (parental awareness and support), and would compare positive and negative attitudes concerning the music program before and after implementation.

Table 1 illustrates how the behavioral expectations, standards of performance, and evaluation instruments interact with one another.

Table 1

Specific Objectives

Behavioral Expectations	Standards of Performance	Evaluation Instruments
Students will engage in musical activities that are innovative.	Ninety percent of the students will learn and enjoy to play the ukuleles.	Evaluation
Basic musical and compositional skills will be developed in at least eighty percent of the students.	Eighty percent of the students will demonstrate command of the basic musical and compositional skills.	Needs Assessment
Parental awareness and support concerning the music program will be achieved.	Parents will encourage their children to continue their musical studies at the junior high level.	Questionnaire

CHAPTER IV

SOLUTION STRATEGY

Discussion and Evaluation of Solutions

One solution considered for one of the problems addressed in this practicum was to provide live performances so that every child might have first-hand experiences with quality concerts (Baber, 1978). This program also provided a variety of in-service training experiences for teachers to increase teaching effectiveness in the fine arts. The writer saw this solution as a valid one, however, these performances would not have been sufficient to develop basic music and compositional skills.

Another approach reported in the literature emphasized singing, rhythms, listening, and playing instruments (Milwaukee Public Schools, 1966). This program encouraged self-expression or creativity and developed an interest in extracurricular music activities.

The greatest contribution to pupil achievement was in providing special opportunities for pupils to participate in choral ensembles and perform for an audience. Although this program seemed practical and fun and would have contributed to the development of

basic musical skills and motivation, its implementation would not have met the writer's third objective of developing compositional skills.

Major competencies were presented for music education in kindergarten through grade 6 of the Philadelphia School District (1980). Music was seen to be a mode of expression in responding to and interpreting life and nature. It promoted development of aesthetic judgment.

The competencies outlined in this program were derived from a comprehensive music program reflecting the variety of ways people experience and participate in music. For each grade level, up to six competencies were identified. These included participation in singing and directed listening activities. Each competency was accompanied by numerous behavioral objectives by which mastery could be evaluated. This program seemed to bring forth an understanding of the music program, but did not cover the writer's fourth objective which was to educate the parents, as well as the students, concerning the music program.

A guide containing lesson plans for music teachers and music specialists in grades K-6 was proposed by the New York City Board of Education (1979). In this guide,

the role of music education was explained in great detail by providing a balanced exposure to all music, and musical experiences, allowing students to develop tastes and skills based upon a broad knowledge of music.

The guide (New York City Board of Education, 1979) consisted of two levels. The first half of the guide contained lessons for use in grades K-3; the second half included lessons for grades 4-6. Each level contained a scope and sequence chart and was organized by the following six areas of musical development: rhythm experiences, singing, listening, playing instruments, reading music, and creating music. Students were involved in many activities including dancing, singing, recording, listening to their own voices, playing rhythm sticks, the tambourines, the triangle, and reading music. Although this was a sound program and some of the activities were used in this practicum, the writer felt that she could not have taken advantage of the total program because of the limited time that was available for the after-school music lessons.

Sweet (1980) presented strategies and exercises to help students attain skills in music literacy.

The first section, which was arranged by grade level, helped students read, perform, and dictate a variety of rhythmic, harmonic, and melodic patterns. The second section provided instructions and accompanying illustrations for building simple musical instruments from common household items. This unit, although creative, concentrated on listening and reading skills but did not include the writer's third objective (compositional skills).

A curriculum for music in grades 1 through 8 was presented by Andress (1964). Included were the types of musical experiences and activities that should be available to children in these grades (teaching techniques, film and filmstrips, and reference materials). The objectives of the music curriculum were the following: to provide opportunities for children to participate in musical activities through which they can discover their musical interests and develop their musical potentialities, to present music as a valid subject area, to use music to enhance the classroom environment for learning in terms of its enrichment and relaxation potentialities, and to help each child develop an appreciation for a love of music and some skill in interpreting its written symbols.

This music curriculum (Andress, 1964) could be used as a valuable guide geared to develop students' interest in the music program; however, it was not suitable at this time due to the lack of materials needed to implement such a program and the limited amount of time the writer had to implement her after-school music lessons.

Lillemyr (1983) conducted a project to study problems of motivation in the classroom, to examine factors significant to student motivation for general music program activities, and to obtain empirical foundations for the development of teaching strategies for enhancing student motivation in school. Four instruments, the Self Perception Inventory, the Perceived Competence Scale, the Achievement Motives Scale, and the Interest in School Music Scale developed by the author measured self-confidence, perceived confidence in school, interest in music activities, and achievement motivation in 381 fourth graders in eight elementary schools in Trondheim, Norway.

The results indicated that achievement motives were important factors in characterizing student groups as to self-perceptions; some aspects of self-perceptions were fundamental sources of achievement motivation, and

several aspects of self-perception and two achievement motives contributed significantly to student interest in school music.

The writer found this research report agreed with her views on student achievement and motivation. If the students perceive themselves as important contributors to the total school program through musical performances, a high level of interest and motivation concerning the music program would be developed.

The students' heritage was being considered by Schmidt (1981) to be a major component of music education. With the assumption that the teacher of students with identifiable ethnic or cultural background must be prepared to deal with each students' heritage in a meaningful way, the document provided resource materials for classroom teachers and/or music specialists with responsibilities for teaching children of Puerto Rican heritage.

The materials (Schmidt, 1981) enabled the sensitive teacher to use the opportunities for holidays and festivals to enrich classroom work, and to work from the interests of Hispanic students, developing self-concepts and familiarizing those of Hispanic origins

with aspects of their own heritage which may not be known to them. The writer saw this approach as a valid one and she stressed the Hispanic background of her students and introduced them to familiar spanish songs.

Shigley (1977) described and evaluated an arts education project at an elementary school in Belmont, California. Developed by nine arts educators under a grant from the California Arts Council, the project presented units in dance, drama, music, and visual arts to pupils in grades 4-6. Objectives included demonstration by students of basic competency in group dance and dramatics, skills of construction in two and three dimensional visual art, and composing and performing original songs.

Although the writer planned to have her students compose and perform their original songs, the total implementation of this program would have been impossible due to the lack of funds needed to employ the necessary personnel.

Description of Selected Solution

The solution that the writer selected for this practicum was to implement after-school music lessons designed to develop motivation and interest in the music program, basic music and compositional skills.

The writer, with the cooperation of and assistance from the regular music teacher, conducted, twice a week on Wednesdays and Fridays, 40-minute after-school music lessons for 36 weeks.

The writer focused on four major areas of musical development: theory, rhythmic and melodic dictation, sightreading, and composition. Twenty students were able to participate in these lessons and 20 ukuleles were available for each of the participating pupils. The students were able to learn the mechanics of the instrument, different strumming techniques, major, minor and seventh chords in different tonalities, and used this instrument as a performing and composing media.

Report of Action Taken

During the first 18 weeks of implementation, the writer focused on elementary theory and performance skills. A total of 18 songs were introduced to the students during this time, as well as practices in rhythmic and melodic dictation. A night workshop was offered to the parents of the participating students in which the students demonstrated the skills being learned and encouraged their parents to join in simple music activities. An explanation of the music program at the elementary and junior high levels was included.

Suggestions and ideas to improve the existing program and the development of interest in music were discussed.

In the 28th week, the students made their first attempt at composing a simple eight-measure melody. The remaining weeks were dedicated to the composition of songs using the harmonic background provided by the ukulele. The final product was collected and compiled by the writer into a book of original songs that was shared with the entire school (see Appendix D).

Several performances were scheduled throughout the year geared to maintain a high level of student motivation and participation. These performances were presented during parents' meetings, Christmas program, dedication ceremonies, and during any special school event. Parents and other school officials were present during these presentations, making them aware of the importance of music in the schools.

After conducting several conferences with the regular music teacher and the administrator, the strategy chosen by the writer was the most suitable to her situation. These lessons did not interfere with the students' regular music program since they were conducted after school. The music teacher's role was one of guidance and support and she remained after

school once a week and participated in and discussed the progress being achieved.

Parental permission was required from participating students. The writer did not encounter any problems with these students staying after school since the majority of them lived within walking distance from the school.

The first step the writer took before implementing this program was to get the approval of the school administrator. Once the methods for achieving the writer's objectives were approved, a discussion took place in which the writer explained to the administrator the measures that would be used for evaluating this program and the methods in which all data recorded would be analyzed.

The next step was to inform the parents of the availability of the after-school music lessons. Permission slips were collected and the preimplementation questionnaire concerning views and feelings about the music program was administered to the parents (see Appendix C).

A time schedule and weekly plan were designed by the writer and explained to all participating students. During the 15th week of implementation, a night

workshop was provided to all interested parents. The students participated and demonstrated the skills learned and encouraged their parents to try a song on the ukuleles. An explanation of the music program at the elementary and junior high levels was included, and the importance of the music curriculum in students' lives was discussed.

After the implementation period, the writer administered the poststudent survey (see Appendix A) to compare students' feelings, the music posttest (see Appendix B) to compare scores before and after implementation, and the postparent questionnaire (see Appendix C) to compare parental attitudes before and after the implemented program. A total of 20 students, 10 boys and 10 girls, participated in the after-school music lessons. Video recordings were taken from performances and informal lessons. The calendar plan under which this practicum was implemented appears in Appendix E.

CHAPTER V

RESULTS, CONCLUSION AND RECOMMENDATIONS

Results

After the implementation period, the following results related to the behavioral expectations were found by the writer.

The first objective dealt with students' motivation, interest, and participation in the music program. A total of 10 questions were asked of 20 sixth-grade students before implementation (see Appendix A). The results of the prestudent survey showed a general lack of understanding and motivation concerning the regular music program and participation in any after school music clubs. After the implementation period, the same 20 students were given the same survey. Reviewing each question, the writer found these responses:

Question 1 asked whether students enjoyed listening to music. Before and after implementation, the answer was "yes" by all 20 students.

Question 2 asked if students liked to participate in their music classes. Before implementation, 5 students answered "yes" and 15 students answered "no." After implementation, all the participating students answered "yes."

Question 3 asked if the students would like to play a musical instrument. Before implementation, 18 students answered "yes" and only 2 students answered "no." After implementation, all 20 students answered "yes."

Question 4 asked whether the students considered themselves good in music. Before implementation, only 3 students answered "yes" while 17 answered "no." After implementation, 19 students answered "yes" and only 1 answered "no."

Question 5 asked whether the students saw their music classes as being an important part of the school program. Before implementation, 2 students answered "yes" and 18 students answered "no." After implementation, all 20 students answered "yes."

Question 6 asked if the students would like to belong to a music club. Before implementation, 11 students answered "yes" and 9 students answered "no." After implementation, all participating students answered "yes."

Question 7 asked whether the students would like to enroll in music classes in the seventh grade. Before implementation, only 1 student answered "yes" and 19 answered "no." After implementation, all 20 students answered "yes."

Question 8 asked if the students would like to be a part of a performance group. Before implementation, 15 students answered "yes" while 5 answered "no." After implementation, all 20 students answered "yes."

Question 9 asked whether the students were aware of the many job opportunities found in the music world. Before implementation, 4 students answered "yes" and 16 students answered "no." After implementation, all 20 students answered "yes."

Question 10 asked whether the students could understand and appreciate other kinds of music besides rock music. Before implementation, 2 students answered "yes" and 18 answered "no." After implementation, 18 students answered "yes" and only 2 students answered "no."

To the open ended question concerning students' favorite kind of music, the answers showed that before implementation, 16 students liked rock music, 4 liked popular music, none liked classical music, none liked country music and none liked jazz. After implementation, 10 students chose rock music, 3 chose popular music, 3 chose country music, 2 chose classical music, and 2 chose jazz as their favorite music.

The results of the students' pre and postsurveys showed a general attitude improvement concerning music education and more clear understanding of the music world. Participation in after-school music lessons was achieved and the ability and enjoyment of the students playing the ukulele was developed.

Tables 2 and 3 illustrate the differences in the results of the pre and postsurvey and the degree to which the students enjoyed the after-school participation in playing the ukulele.

Especially significant are the differences between the students' answers on the pre and postsurvey regarding:

1. their participation in music classes;
2. positive self-concept;
3. the importance music plays in the school program;
4. their awareness of the job opportunities found in the music world;
5. their understanding of different musical styles;
6. their realization that music is fun to learn and perform;
7. their desire to continue their musical studies.

Table 2

Students' Presurvey

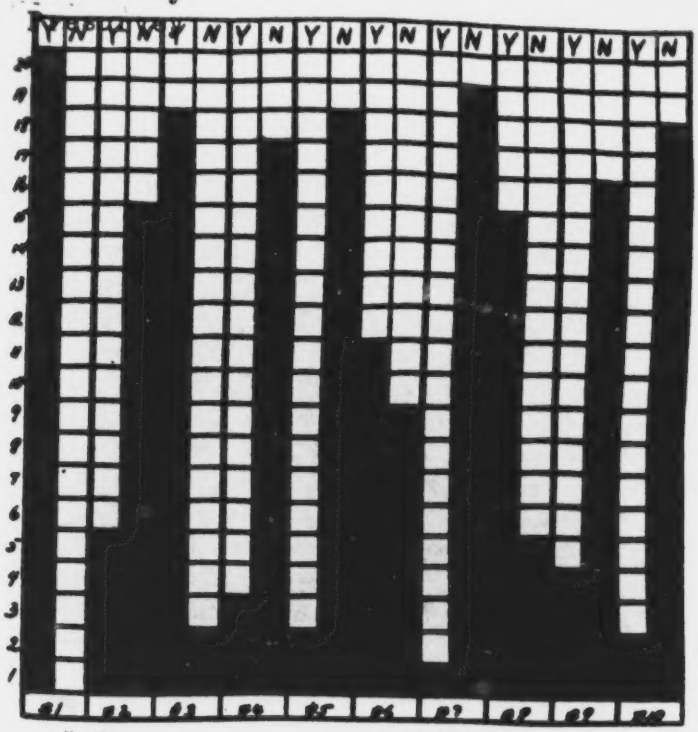
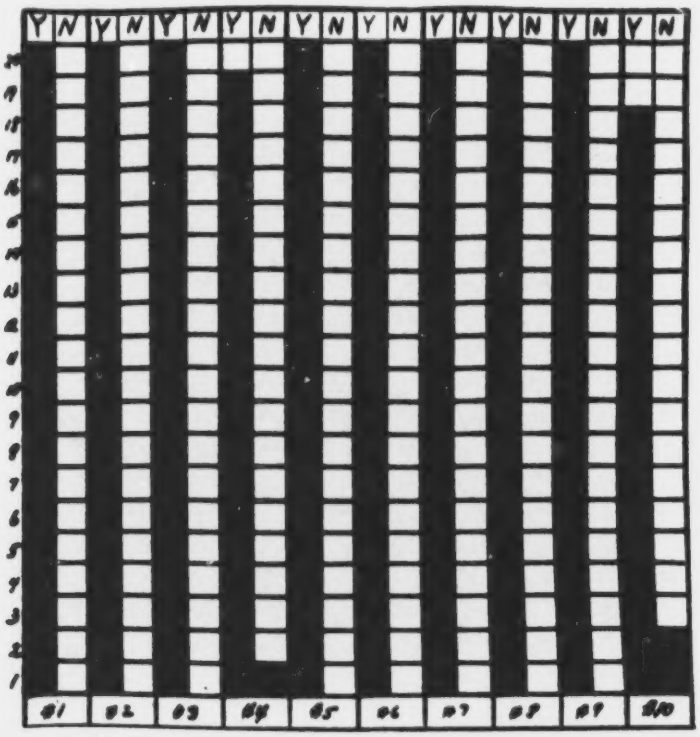


Table 3

Students' Postsurvey



The participating students studied and practiced the basic music fundamentals which included theory, rhythmic dictation, melodic dictation, and sightreading. Students improved their total music skills test scores by at least 5% percent in all 4 categories. Thus, the second objective was met. Table 4 shows the actual percentage of increase for each student in each of the 4 test items. All students increased their knowledge of the 4 basic music fundmentals. (see Table 4)

Table 4

Music Posttest Percentages of Increase

NAMES	THEORY	RHYM. DICT.	MELOD. DICT.	SIGHT RDG.	TOTAL %
001	+ 15%	+ 12%	+ 10%	+ 15%	+ 52%
002	+ 13%	+ 10%	+ 10%	+ 18%	+ 51%
003	+ 10%	+ 13%	+ 12%	+ 11%	+ 46%
004	+ 17%	+ 16%	+ 10%	+ 16%	+ 59%
005	+ 16%	+ 10%	+ 10%	+ 17%	+ 53%
006	+ 8%	+ 15%	+ 18%	+ 7%	+ 48%
007	+ 16%	+ 18%	+ 17%	+ 15%	+ 66%
008	+ 16%	+ 15%	+ 11%	+ 17%	+ 59%
009	+ 5%	+ 10%	+ 15%	+ 0%	+ 30%
010	+ 13%	+ 16%	+ 15%	+ 13%	+ 57%
011	+ 15%	+ 10%	+ 10%	+ 20%	+ 55%
012	+ 22%	+ 18%	+ 15%	+ 17%	+ 72%
013	+ 16%	+ 17%	+ 18%	+ 13%	+ 64%
014	+ 13%	+ 13%	+ 11%	+ 9%	+ 46%
015	+ 14%	+ 14%	+ 12%	+ 15%	+ 55%
016	+ 15%	+ 15%	+ 16%	+ 13%	+ 59%
017	+ 10%	+ 11%	+ 10%	+ 11%	+ 42%
018	+ 7%	+ 15%	+ 15%	+ 10%	+ 47%
019	+ 12%	+ 12%	+ 10%	+ 9%	+ 43%
020	+ 15%	+ 10%	+ 10%	+ 14%	+ 49%

In developing students' compositional skills, a book of 10 original songs composed by the participating students was compiled and arranged by the writer (see Appendix D) meeting her third objective.

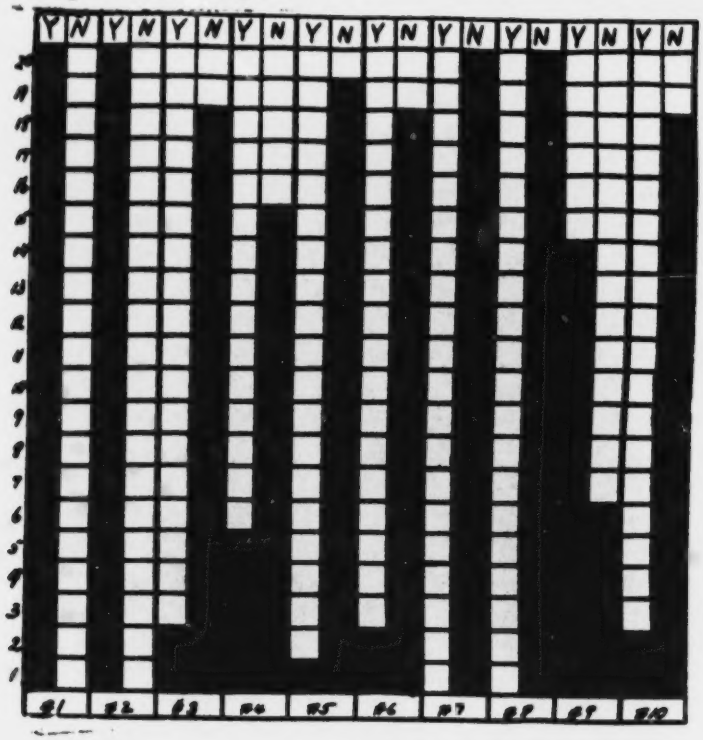
Parental awareness and participation concerning the music program was the last and most important objective. A night workshop was presented to interested parents in which facts about elementary and junior high music programs were discussed. Eighteen out of the 20 parents participated in the minimusic class conducted by the writer. During this presentation, the students participating in the after-school music lessons performed a variety of songs using the ukulele. Several music activities were introduced and performed by the students who encouraged their parents to join.

A pre and postparent questionnaire was sent home to the parents of the participating students before and after the implementation of this practicum (see Appendix C). The results of this questionnaire are presented in Tables 5 and 6.

Question 1 asked the parents whether they enjoyed listening to music. Before and after implementation, all 20 parents answered "yes."

Table 5

Parents' Prequestionnaire

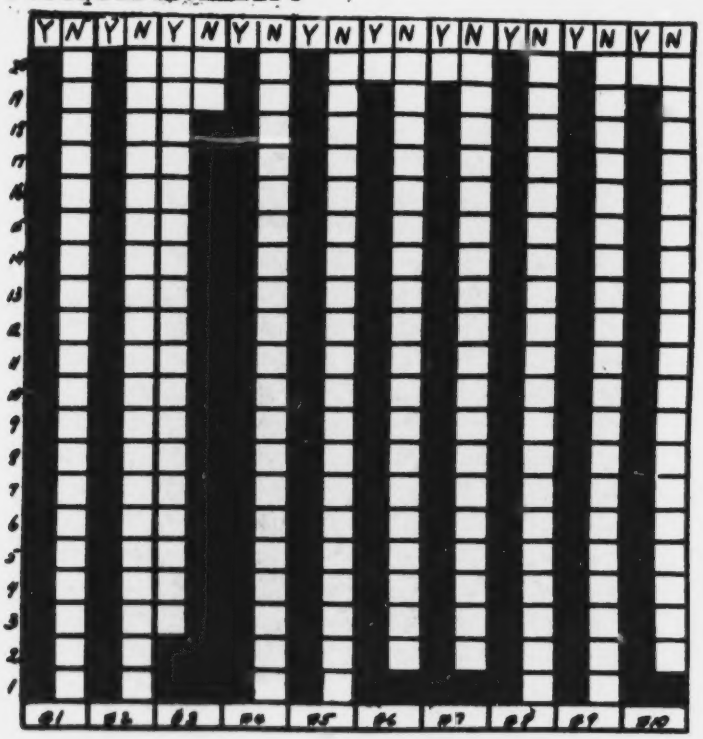


Y=YES
N=NO

1-10= No. of questions
1-20= No. of parents

Table 6

Parents' Postquestionnaire



Y=YES
N=NO

1-10= No. of questions
1-20= No. of parents

Question 2 asked if the parents listened to music for relaxation purposes. Before and after implementation, all 20 parents answered "yes."

Question 3 asked if they could play a musical instrument. Before and after implementation, 2 parents answered "yes" and 18 answered "no."

Question 4 asked whether they would encourage their children to learn to play an instrument. Before implementation, 5 parents answered "yes" and 15 answered "no." After implementation, all parents answered "yes."

Question 5 asked whether the parents understood the objectives of the music program at their children's school. Before implementation, 1 parent answered "yes" while 19 answered "no." After implementation, all 20 parents answered "yes."

Question 6 asked if they believed music to be an important subject in the school. Before implementation, 2 parents answered "yes" and 18 answered "no." After implementation, 19 parents answered "yes" while only 1 answered "no."

Question 7 asked whether the parents would like their children to continue their music studies after graduating from elementary school. Before implementation, all 20 parents answered "no." After implementation, 19 answered "yes" and 1 answered "no."

Question 8 asked whether they were aware of the music courses offered at the junior high level. Before implementation, all 20 parents answered "no." After implementation, all 20 parents answered "yes."

Question 9 asked if music was an important part in their lifestyle. Before implementation, 6 parents answered "no" and 14 answered "yes." After implementation, all 20 parents answered "yes."

Question 10 asked whether parents would participate, give suggestions, feedback, and donate some of their spare time to enhance their children's music program. Before implementation, 2 parents answered "yes" and 18 answered "no." After implementation, 19 answered "yes" and only 1 answered "no."

The results showed a visible change in attitude concerning music education. An increased awareness and understanding of the music program was also evident.

Conclusion

The success of this practicum was due to the innovative, creative, and challenging means of its implementation. The students played an important part in choosing the songs to be learned, designing

their group T-shirts, and deciding the music to be played in their performances. All participating students and their desire to continue in such a program since it was "so much fun," and an even greater number of nonparticipating students, requested this program to become an integral part of their regular music classes and to be offered to everyone in the school.

Motivation and interest was high among the students and the skills learned and the benefits achieved surpassed the writer's expectations. Parental participation and encouragement were present throughout the implementation period. The video tapes of the different stages of development were presented to the entire school and to the parents of the participating students who were delighted to observe the degree in which creativity and skills were being developed.

Recommendations

The writer of this practicum has the following suggestions and recommendations:

1. Music skills should be emphasized throughout the entire year using a variety of instruments in order to prevent boredom.

2. Parental support and participation should be attained at the beginning of the school year. Once parents understand the program and how important their help is in making the program successful, their encouragement and support will motivate the students to participate in more music related activities.

3. All after-school programs should be geared toward developing interest and motivation among the students. The goals to be attained and the activities used should be discussed and planned with the participating students.

4. After-school music lessons should be offered to all students and not only to a limited number.

5. Information concerning the music programs in elementary and junior high schools should be presented to parents in the form of school mail news, bulletins, and parent's meetings.

Dissemination

The writer began the dissemination as soon as implementation began. During the dedication ceremonies that took place at the writer's newly built school, information concerning the goals and objectives to be attained throughout the 36-week

implementation period was compiled and disseminated among the important visitors who included the superintendent of schools for the county, school board members, area superintendents, area directors, teacher union representatives, other school principals, and the former governor of the state.

During the night workshop offered to the parents, the writer made available pertinent information concerning the objectives to be achieved after the implementation of this program. The parents had the chance to observe the high level of enthusiasm and participation the students demonstrated during the exhibition section of the workshop. The music education specialist for the area was also invited to attend the workshop. The writer prepared a special package of information, including the implementation calendar with the proposed skills to be mastered during the implementation phase (see Appendix E).

A music program was scheduled during the 34th week of implementation. This program also included physical education demonstrations and art exhibitions. Parents, community leaders, public officials, TV and newspaper media, and the area supervisors were invited

to attend. Members of the writer's after-school group presented their original songs performed in the ukuleles. The invited guests were delighted with the beautiful and enthusiastic performance. The writer used this opportunity to disseminate a copy of her practicum's abstract and the results of the pre and posttests.

After implementation, the writer prepared a second group of materials, including the data collected from the students' survey (see Tables 2 and 3), the data showing the percentage of increase in all items tested (see Table 4), the parents' questionnaire results (see Tables 5 and 6), and a copy of the songbook composed by the students (see Appendix D). The writer made this information available to the music education specialists in all the areas of her school district.

An article was written and submitted to the Music Educators National Conference (MENC) including the highlights and outcomes of the writer's after-school program. The article emphasized the importance of educating the community regarding the availability of continuing music education for all youngsters and the importance of maintaining a high level of interest among the music students.

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APPENDIX A

STUDENTS' PRE AND POSTSURVEY

STUDENTS' PRE AND POSTSURVEY

1. Do you enjoy listening to music?

YES NO

2. Do you like to participate in your school's music classes?

YES NO

3. Would you like to play a musical instrument?

YES NO

4. Do you consider yourself good in music?

YES NO

5. Do you see the music classes at your school as being an important part of the school program?

YES NO

6. Would you like to belong to a music club?

YES NO

7. Will you enroll in music classes in the 7th grade?

YES NO

8. Would you like to be a part of a performance group?

YES NO

9. Are you aware of the many job opportunities found in the music world?

YES NO

10. Can you understand and appreciate other kinds of music besides the one you like best?

YES NO

My favorite kind of music is: (Please circle one)

CLASSICAL

ROCK

COUNTRY

JAZZ

POPULAR

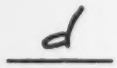
APPENDIX B

PRE AND POSTMUSIC TEST

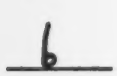
PRE AND POSTTEST

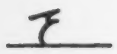
MUSIC THEORY

Name the following music symbols:

1.  _____

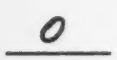
2. _____

3.  _____

4.  _____

5. _____

6. _____

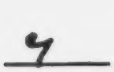
7.  _____

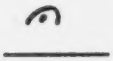
8. _____

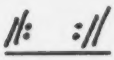
9. _____

10. _____

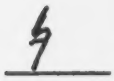
11. _____

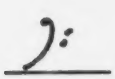
12.  _____

13.  _____

14.  _____

15. _____

16.  _____

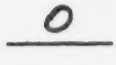
17.  _____

18. _____

19. _____

Using the following meter signature, how many counts do you give each note or rest?

$\frac{4}{4}$

1.  _____

2. _____

3. _____

4. _____

5. _____

$\frac{6}{8}$

1. _____

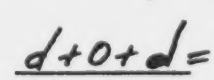
2. _____

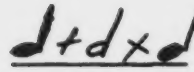
3. _____

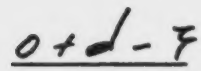
4. _____

5. _____

Complete the following musical equations: (Meter signature = $\frac{4}{4}$)

1.  _____

2.  = _____

3.  = _____

4. = _____

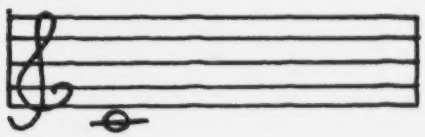
What happens to a note when you add a dot next to it? (Ex.:)

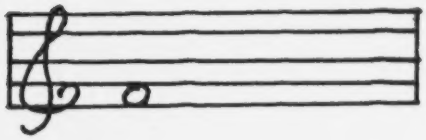
Name the notes for the C Major Scale descending.

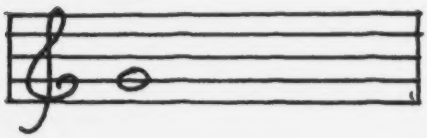
If you have a sharp in the key signature, on what key are you?

What is an enharmonic tone? Give examples.

Complete the following triads:

1. 

2. 

3. 

Between what notes are the half steps in the C Major Scale?

What happens to a tone when a sharp is written before it?

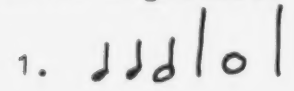
What happens to a tone when a flat is written before it?

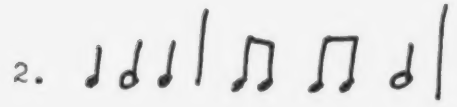
What is written before a natural?

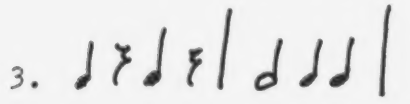
RHYTHMIC AND MELODIC DICTATION

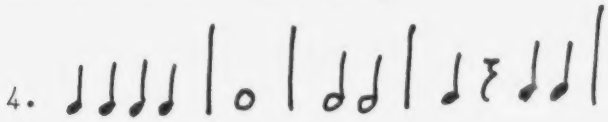
Rhythmic

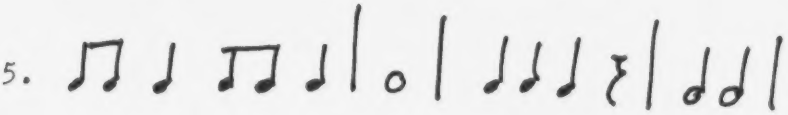
Meter Signature: $\frac{4}{4}$

1. 

2. 

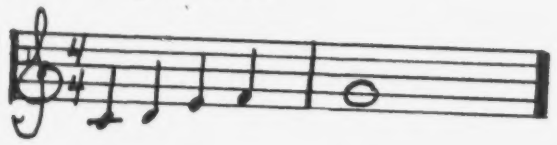
3. 

4. 

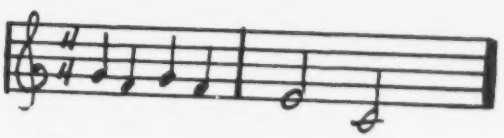
5. 

Melodic

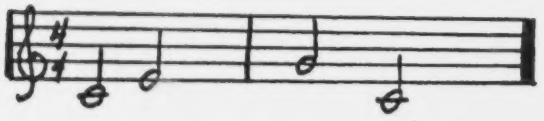
Meter Signature:

1 

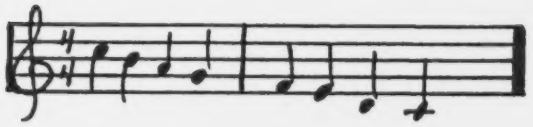
2.

3. 

4.

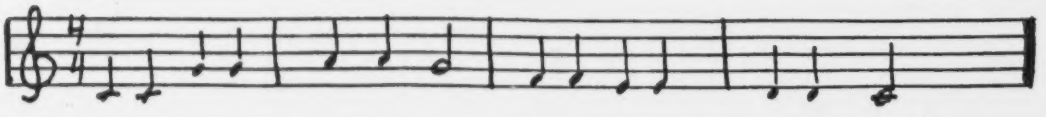


5.



SIGHTREADING

1.



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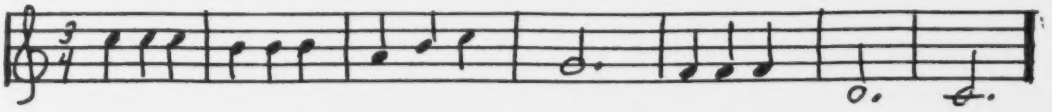

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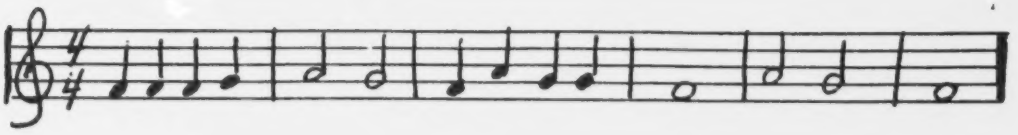


4.

5.

Students' Pretest

NAMES	25% THEORY	25% RHYM. DICT.	25% MELOD. DICT.	25% SIGHT RDG.	100 TOTAL 25%
001	5%	2%	0%	10%	18%
002	12%	5%	2%	7%	26%
003	15%	10%	7%	13%	46%
004	6%	2%	0%	9%	17%
005	11%	5%	0%	8%	24%
006	17%	10%	7%	18%	52%
007	7%	2%	1%	10%	20%
008	4%	0%	0%	3%	7%
009	20%	15%	9%	25%	69%
010	12%	3%	0%	12%	27%
011	0!	0%	0%	0%	0%
012	2%	0%	0%	0%	0%
013	7%	3%	0%	10%	20%
014	9%	2%	0%	10%	21%
015	11%	0%	0%	5%	16%
016	10%	5%	3%	12%	30%
017	15%	6%	5%	12%	38%
018	18%	10%	10%	15%	53%
019	7%	0%	0%	9%	16%
020	5%	0%	0%	10%	15%

Students' Posttest

NAMES	25% THEORY	25% RHYM. DICT.	25% MELOD. DICT.	25% SIGHT RDG.	100 TOTAL 25%
001	20%	15%	10%	25%	70%
002	25%	15%	12%	25%	77%
003	25%	23%	20%	24%	92%
004	23%	18%	10%	25%	76%
005	25%	15%	10%	25%	75%
006	25%	25%	25%	25%	100%
007	23%	20%	18%	25%	86%
008	20%	15%	11%	20%	66%
009	25%	25%	24%	25%	99%
010	25%	19%	15%	25%	84%
011	15%	10%	10%	20%	55%
012	24%	18%	15%	20%	77%
013	23%	20%	18%	23%	84%
014	22%	15%	11%	19%	67%
015	25%	14%	12%	20%	71%
016	25%	20%	19%	25%	89%
017	25%	17%	15%	23%	80%
018	25%	25%	25%	25%	100%
019	19%	12%	10%	18%	59%
020	20%	10%	10%	24%	64%

APPENDIX C

PRE AND POSTPARENTS'

QUESTIONNAIRE

PARENTS' PRE AND POSTQUESTIONNAIRE

Dear Parents:

The teachers at your child's school are planning to implement an after-school music program that will be geared toward the development of basic music and compositional skills, as well as learning to play the ukuleles. Only twenty students will be accepted in this program and they will meet every Wednesday and Friday from 3:00 to 3:45 p.m. This program will be monitored by our music teacher and implemented by myself. If you are interested in allowing your child to participate, please answer the following questions, sign and return everything to me as soon as possible.

Let's work together in making MUSIC an integral part in our lives!

Yours truly,

Grace D. Nebb

Signature _____

QUESTIONNAIRE

1. Do you enjoy listening to music?

YES NO

2. Do you listen to music for relaxation purposes?

YES NO

3. Can you play an instrument?

YES NO

4. Would you encourage your child to learn to play an instrument?

YES NO

5. Do you understand the objectives of the music program at your child's school?

YES NO

6. Do you believe music to be an important subject in the school?

YES NO

7. Would you like your child to continue his/her music studies after graduating from elementary school?

YES NO

8. Are you aware of the music courses offered at the junior high level?

YES NO

9. Is music an important part in your lifestyle?

YES NO

10. Would you participate, give suggestions, feedback, and donate some of your spare time to enhance your child's music program?

YES NO

APPENDIX D

BOOK OF SONGS

Singing in The Sunshine

ROCK

G D7

I like to sing in the sun- shine and let the wind blow my

G D7

hair It's fun to sing in the sun- shine Singing is something we

G C G

share Tra la la la Tra la la la now want you

A7 D7 G D7

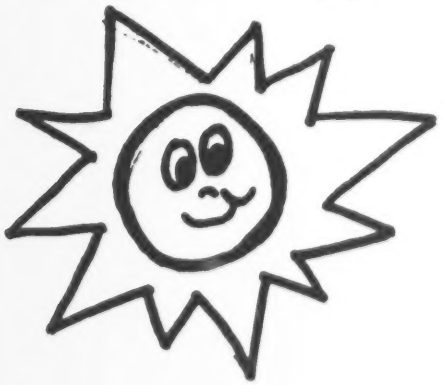
please just sing a long I like to sing in the sun- shine

G

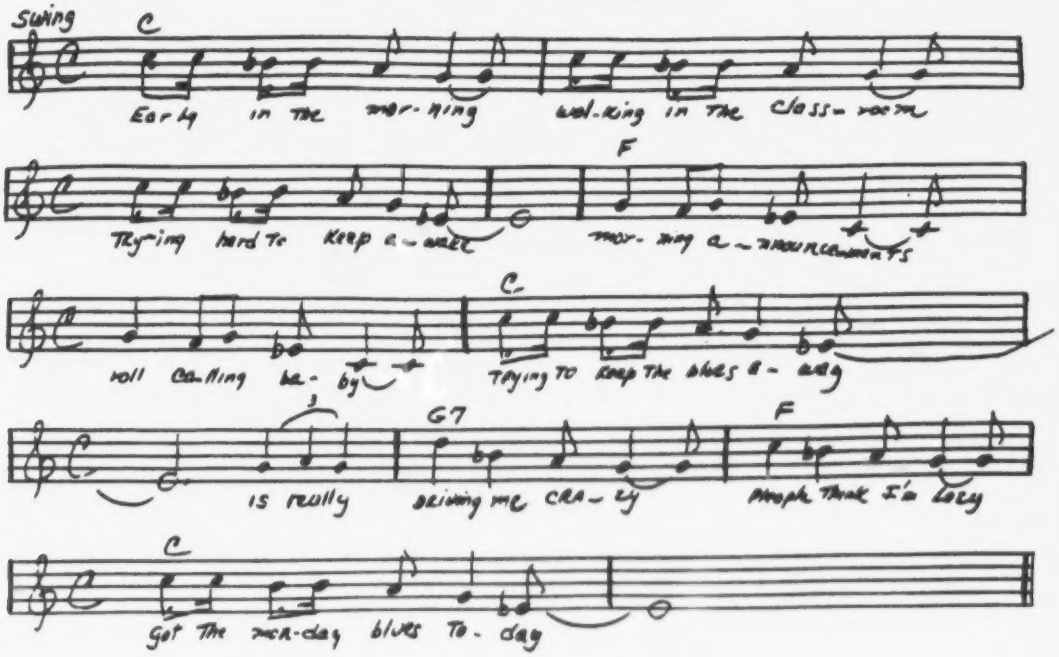
and let the wind blow my hair It's fun to sing in the

D7 G

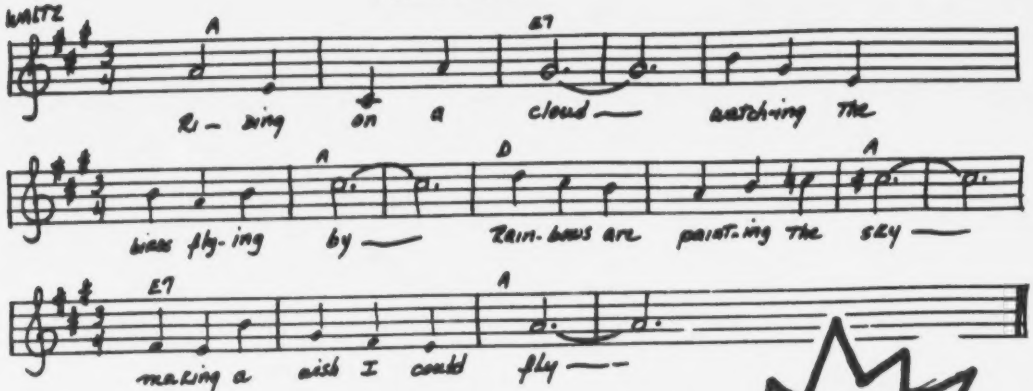
sun- shine sing- ing is something we share

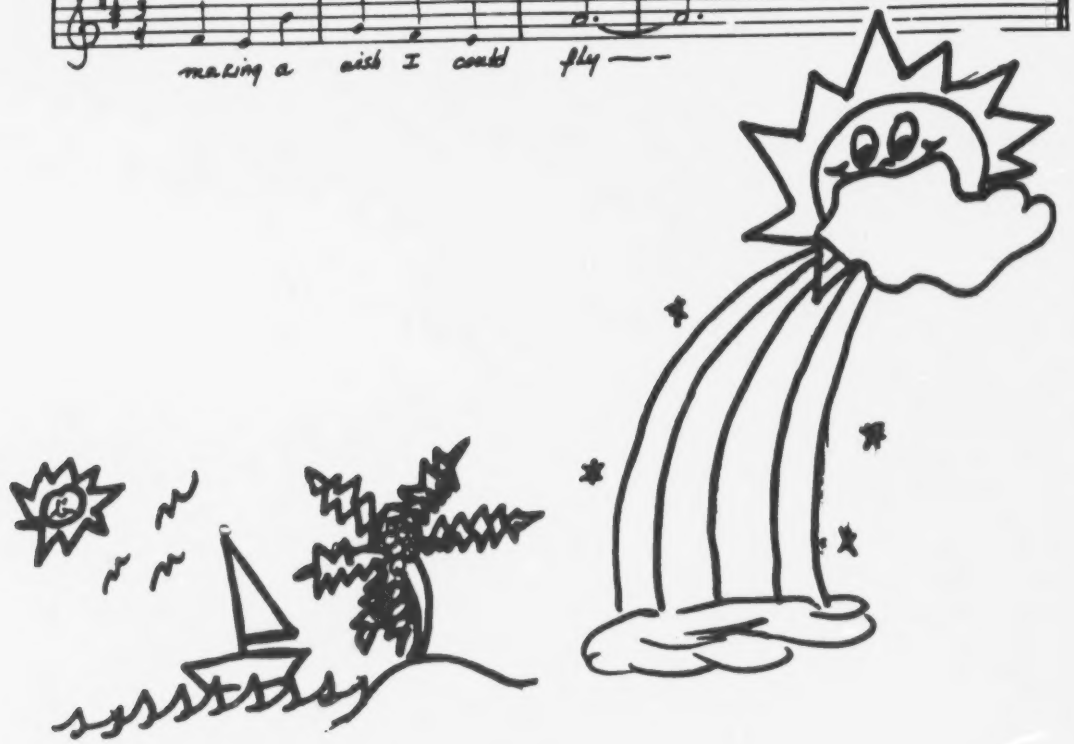


The Classroom Blues

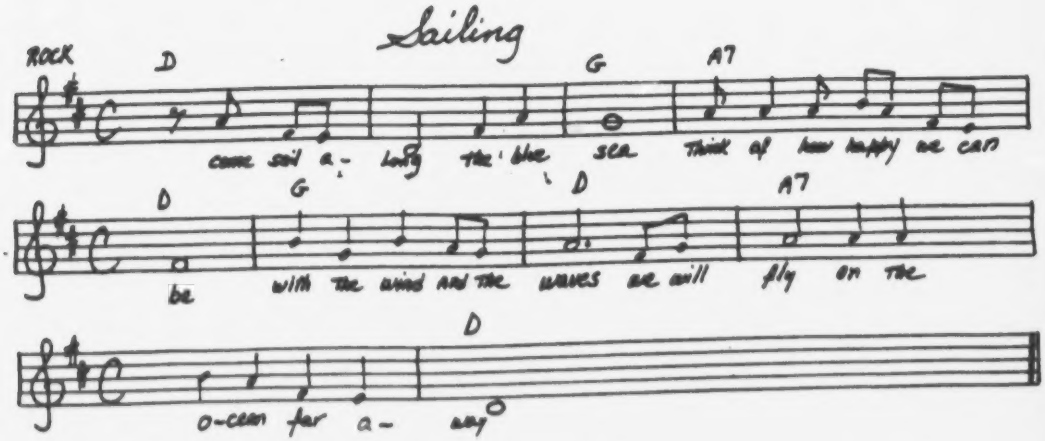


Rainbows

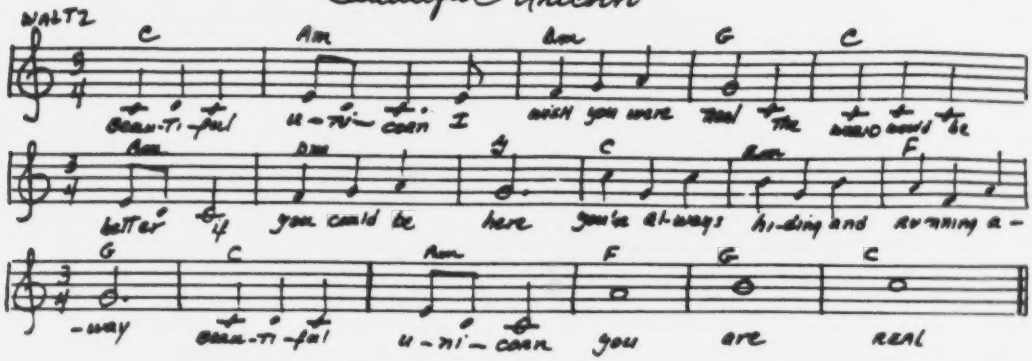


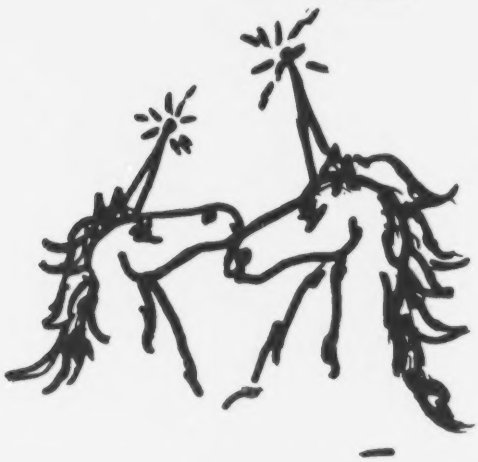


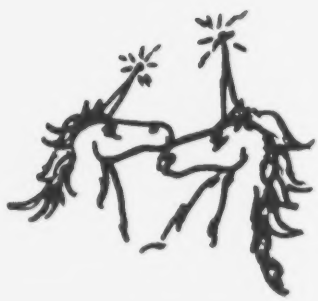
Sailing

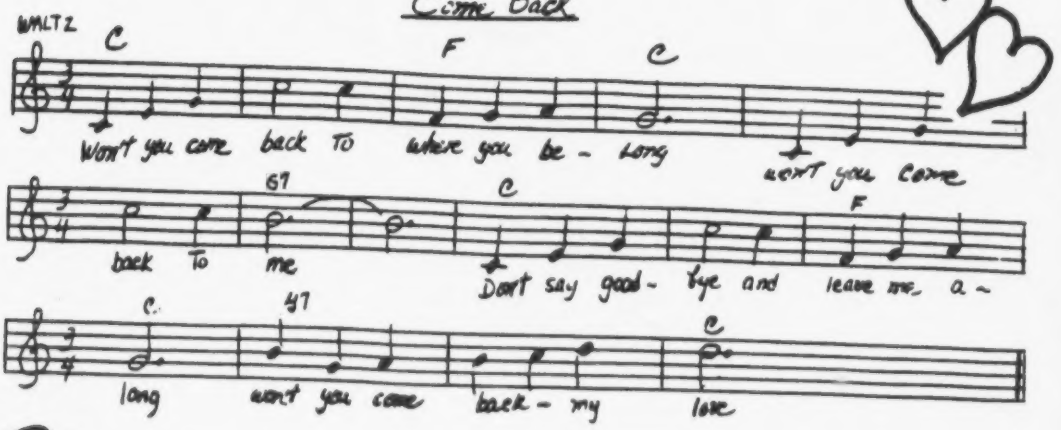


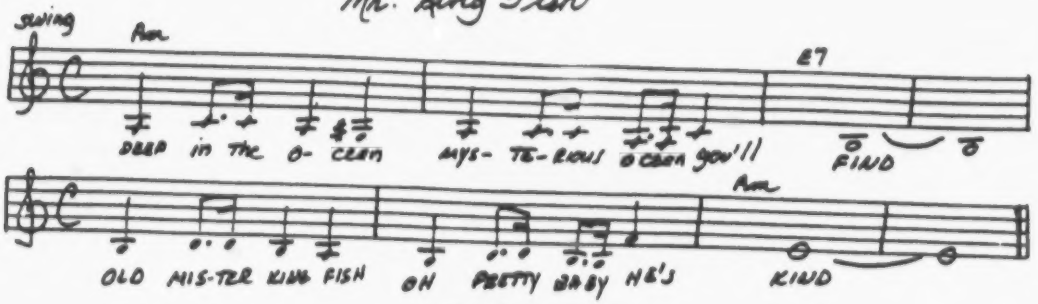
Beautiful Unicorn

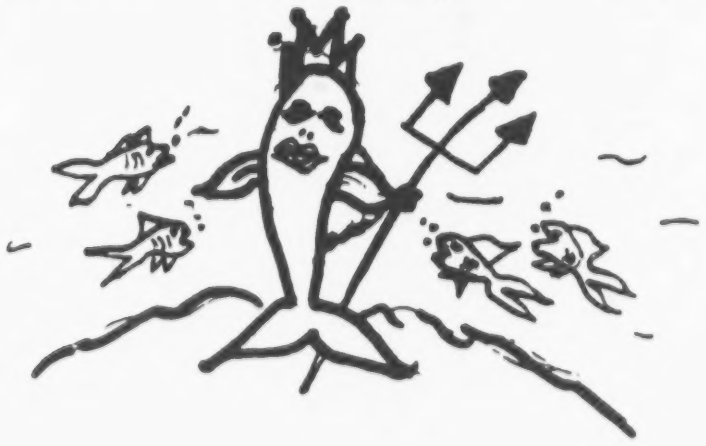




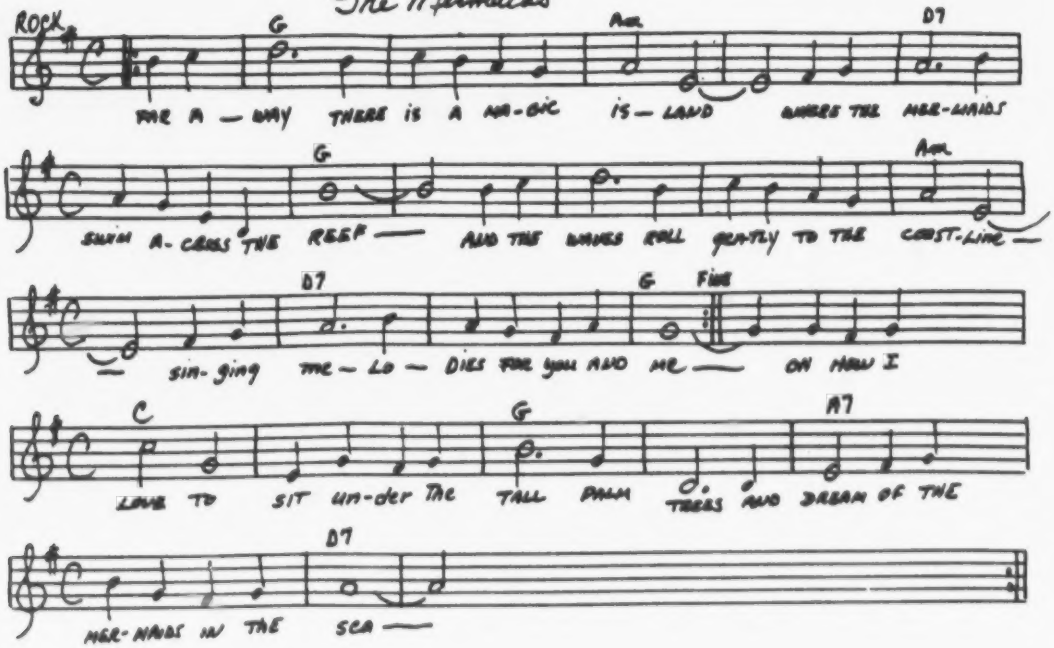


Come Back

Mr. King Fish





The Mermaids



Cantemos

Bossa Nova

C F G7

Can-te-mos can-te-mos u-na can-ción de a-mis-tad

C F G7

Can-te-mos can-te-mos pa-ra la hu-ma-ni-dad

F C F G7

u-na can-ción de a-le-gri-a y fe-li-ci-dad

C F G7 C

Can-te-mos can-te-mos A can-tar!

La Pelota

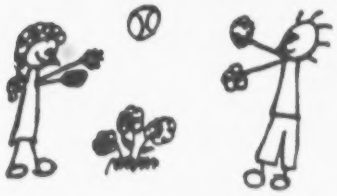
Bossa Nova

F C F

Va-mos a ju-gar con la pe-lo-ta de Jo-sé

Bb F C F

Ven a ju-gar mi-ra que bo-ni-ta es!



APPENDIX E

IMPLEMENTATION CALENDAR

IMPLEMENTATION CALENDAR

Time Line.

Implementation

August 8, 1986. Gained administrative permission to implement the program.

August 9, 1986. Pre and posttests, questionnaires, and surveys approved.

August 12, 1986. An attendance and observation chart was developed by the writer in which individual achievement will be checked weekly.

August 13, 1986. A class schedule was developed.

IMPLEMENTATION BEGINS

WEEK 1

a. Send information to parents of plans and goals.

b. Send questionnaire to parents.

c. Administer survey to students.

WEEK 2

a. Pretest participating students.

b. Group students and assign group leaders.

c. Assign the ukuleles to each student.

WEEK 3

a. Make up for the pretests.

b. Explain the background and history of the ukulele.

c. Allow time for the students to become familiarized with the instrument.

d. Explain the mechanics of the ukulele.

WEEK 4

a. Introduce I V chords in different tonalities.

b. Introduce right hand strumming techniques.

WEEK 5

a. Review.

b. Introduce song # 1 using I V chords.

WEEK 6

a. Review song # 1.

b. Introduce the names of the open strings (E, B, G, D).

WEEK 7

a. Review.

b. Introduce note values and length of notes according to the different meter signatures.

WEEK 8

a. Review meter signatures.

b. Introduce song # 2.

WEEK 9

a. Review # 1 and # 2 songs.

b. Introduce the names of the notes in the first and second strings using music notation.

WEEK 10

a. Review # 1 and # 2 songs.

b. Review the notes on the first and second strings.

WEEKS 11 to 14

a. Continue with the introduction of chords, strumming techniques, and musical notation.

During the 15th week of implementation, a night workshop was presented to the interested parents. The students demonstrated the techniques and skills learned and encouraged their parents to join. An explanation of the music program at the elementary and junior high level was included. Suggestions and ideas to improve the existing music program and the development of interest in music were discussed.

WEEKS 16 to 18

a. Continue introducing songs and fingering techniques.

WEEK 19

a. Introduce compositional skills.

b. Introduce the musical form.

WEEK 20

a. Practice composing a short eight measure melody using I V chords for the harmonic background.

WEEK 21

a. Practice composing a short eight measure melody using I V chorts and adding words to it.

WEEK 22

a. Introduce A B musical form.

WEEK 23

a. Compose a short melody using A B form.

WEEK 24

a. Introduce A B A musical form.

WEEK 25

a. Compose a short melody using A B A form.

WEEKS 26 to 33

a. Continue with compositional techniques.

b. Practice songs already learned and work on a major "masterpiece."

WEEK 34

a. End-of-the-year program in conjunction with the regular music program in which the ukulele group performed their best compositions.

WEEK 35

a. Posttest.

b. Compile data.

WEEK 36

a. Send home the results along with the postquestionnaire comparing parents' feelings as a result of this experience.

b. Administer the students' postsurvey.

c. Submit a final report including conclusions and recommendations.

Implementation Ended.